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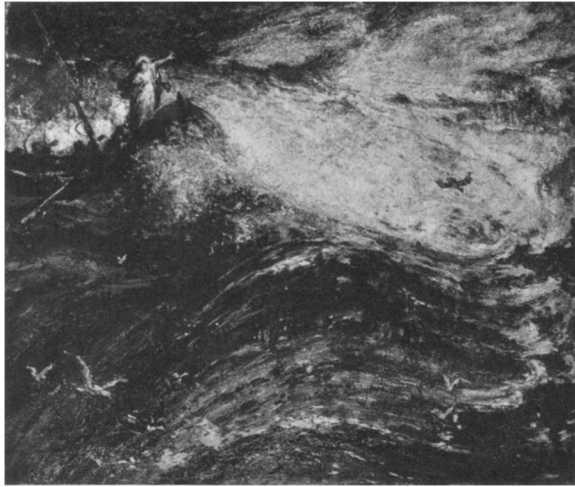
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CHRIST STILLING THE TEMPEST
BY ELLIOTT DAINGERFIELD

RECENT ACCESSIONS

A PAINTING BY ALEXANDER IN MEMORY OF ARTHUR HOPPOCK HEARN.—The Ring, by John W. Alexander, which was one of the successes at the last Autumn exhibition of the National Academy of Design, has been given to the Museum by Mrs. Mary Hearn Greims in memory of her brother, Arthur Hoppock Hearn, and has been shown since the first of last month in the Room of Recent Accessions. It represents a young woman sitting in a window-seat with her large straw hat on her knees, looking indolently at a ring which she holds in her right hand. The sunlight shines in at the window and the soft curtains back of the sitter are gently ruffled by the breeze. A sentiment of tranquillity pervades the picture. It evokes the drowsy feeling of a summer afternoon in pleasant surroundings.

With this gift from Mrs. Greims the Museum owns three works by Alexander—the portrait of Walt Whitman given in 1891 by Mrs. Jeremiah Milbank, and the Study in Black and Green purchased out of the Hearn Fund in 1908.

B. B.

ADDITIONS TO THE HEARN COLLECTION.—The following pictures have been recently purchased out of the Hearn Fund: The Chinese Statuette by Richard E. Miller, Christ Stilling the Tempest by Elliott Daingerfield, Passing of Summer by Harry W. Watrous, Metropolitan Tower by Guy C. Wiggins, and Morning Light by Eugene Speicher.

It may be well at this time to review the rapid growth of the Hearn Collection of American Pictures. Since the reception of the Hearn Fund in 1906 the total number of purchases to date is twenty-six. But these are overshadowed by the importance of the gifts received from Mr. Hearn for the collection, which have included very noteworthy examples by the most famous artists, in some cases of works which it would otherwise have been impossible to secure. By the gifts which number fifty-one, Mr. Hearn has lightened the Museum's task in forming a representative contemporary American collection of the most difficult and expensive part of the work, and has enabled the income of the fund to be concentrated on the acquiring of current productions as shown in Galleries 13 and 14.

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THE RING
BY
JOHN W. ALEXANDER

in style all the pictures were apparently painted in the same period. Robert at that time was at his best, his imagination unflagging, his touch sure, his color delicate and rich, as Mr. Morgan's panels amply testify.

D. F.

ANTIQUITIES FROM BOSCOREALE IN THE FIELD MUSEUM

THE Field Museum of Natural History in Chicago has issued a publication on its antiquities from Boscoreale, which, for comparative studies with our own examples, will prove of great interest. As is well known, Boscoreale, situated about one and a half miles north of Pompeii, has yielded some of the most interesting discoveries of recent years.

The Field Museum collection is largely derived from the famous villa in which was found the treasure of gold coins and silver vases now in the Museum of the Louvre; a few pieces came from neighboring villas, none, however, from that in which our own frescoes were discovered. The collection consists of eighteen frescoes and a number of utensils in bronze, glass, terracotta, silver, stone, and iron. The frescoes, though they do not compare with our own in importance, form an interesting series, the subjects being mostly of an architectural or decorative character. Among the other pieces the most valuable is a bronze table with three legs in the form of lions' hind legs, very naturalistically modeled. The text of the publication is by Herbert F. De Cou; there are forty-nine plates in which every object of the collection is illustrated.

G. M. A. R.



THE CHINESE STATUETTE
BY
RICHARD E. MILLER

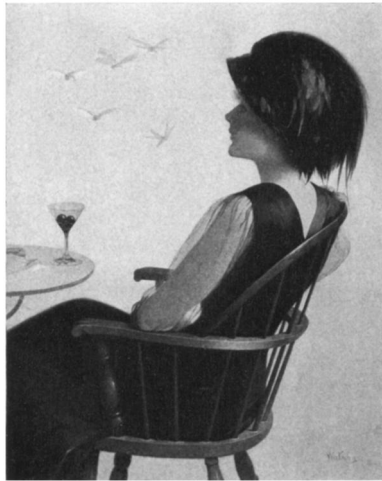
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have a distinct memory of the way, during the months when the final preparation to open the Egyptian rooms was in progress, even our museum workmen used often to stop and look at the glass positives and comment on them. Undoubtedly the pictures of excavations in progress have exerted the strongest attraction. And this is an entirely legitimate interest to arouse and satisfy. Few people who have not had a classical education or traveled widely have any definite notions as to the importance of excavations in Mediterranean lands or the way in which they are conducted. We have thought it well to introduce many pictures which show the native workmen employed on our Museum Expedition as they carry

baskets of sand and transport heavy stone slung to poles, and as they otherwise employ the ancient methods of the Nile Valley.

How far the use of glass positives is desirable in other departments of an Art Museum than the Egyptian is more than I would presume to judge. The idea is not a new one in Museums of Natural History, but so far as I know, has never been tried on so extensive a scale as here. We feel that the experiment with us has been a wholly successful one and I shall be very glad if the brief statement of our aims and results here attempted offers any suggestions to other museum officers present.

C. L. R.



PASSING OF SUMMER
BY
HARRY W. WATROUS

PORTRAIT OF A MAN, BY THE MASTER OF THE HOLZHAUSEN PORTRAITS (CONRAD VON CREUZNACH).—In the *Monatshefte für kunst wissenschaft* for August, 1911, Franz Rieffel has an essay on the pictures of the Holzhausen Collection which were lent at that time to the Städel Institute at Frankfurt. Accompanying the article are certain illustrations of the works discussed, several of which are by the artist who is the painter of our picture. One of these is a portrait of Gilbrecht von Holzhausen, dated 1535 and signed with a monogram, CVC. According to recent researches this monogrammist is identified with Conrad von Creuznach. He was a native of Frankfurt and was influenced by the work of Dürer to whom indeed the *Portrait of a Man* was until late times, attributed. B. B.



PORTRAIT OF A MAN
 BY
 THE MASTER OF THE
 HOLZHAUSEN PORTRAITS

AN ALTAR-SHRINE WITH PAINTED DOORS.—Among the recent purchases in the Accession Room this month is a German altar-shrine with painted doors, dating about 1500. The shrine encloses a high relief in wood of the Virgin standing, crowned and wearing a gilded mantle lined with blue, over a red gown, supporting on her left arm the nude Christ Child, while in her right hand she holds a gilded apple or ball. Kneeling at the right in the foreground is the miniature figure of a bishop (the donor) who wears a gilded mitre, a red chasuble, a dalmatic, and blue alb. His hands, presumably folded in adoration, have been destroyed.

The background represents in somewhat conventional perspective three sides of an apse or bay of a chapel. The lower half of the wall is decorated with an engraved and gilded pattern; above are three narrow, pointed windows with tracery. The vaulting is painted blue; the ribs and window framework, gilded.

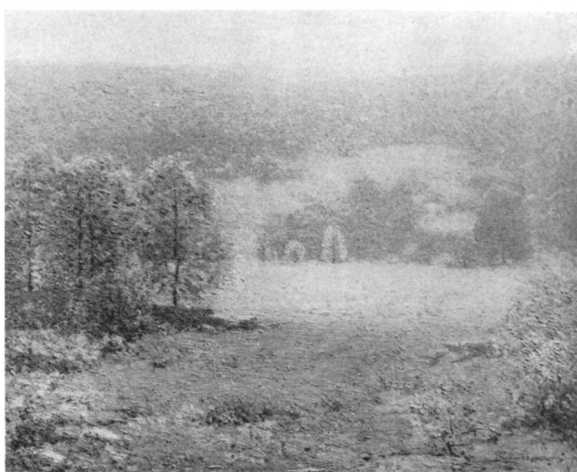
The paintings on the doors represent four saints: on the left door, inside, Saint Barbara; outside, Saint Sebastian; on the right door, inside, Saint Margaret; outside, Saint John the Baptist. They recall the manner of Bartholomäus Zeitblom, a painter of the school of Ulm, who died in, or shortly after, 1518. While the unknown carver of this altar-shrine belongs clearly to the Suabian School, its painted doors, as well as other evidence of a stylistic character, permit one to assign, at least tentatively, the production of it to the local school of Ulm.

With the doors closed the shrine measures $26\frac{3}{4}$ inches in height, $4\frac{1}{2}$ inches in depth, and $15\frac{3}{4}$ inches in width; with the doors open, $32\frac{1}{2}$ inches in width, $3\frac{3}{4}$ inches in depth.

Since the German sculptures in the Museum's collection are neither so numerous nor so widely representative as those of the French and Flemish sections, the addition of this characteristic and beautiful example of one of the German schools at its best is particularly welcome. J. B.



THE METROPOLITAN TOWER
BY
GUY C. WIGGINS



MORNING LIGHT
BY
EUGENE SPEICHER